

The Treatment of Royalty

In

The Plays of Beaumont and Fletcher.

By

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## PREFACE

The Treatment of Royalty in Beaumont and Fletcher, was suggested by Professor W.S.Johnson as a subject for this thesis.

It has not been my task to distinguish the part of each dramatist in regard to authorship. Since the Duke in these plays is treated as a Sovereign ruler, he has been included in the study of royalty as well as the King, Queen, Prince, and Princess.

I wish to extend my gratitude to Professor W.S.Johnson for his kind and helpful criticism in the preparation of this thesis, and also to Professor S.L.Whitcomb for his beneficial and needful suggestions.

A.L.

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## INTRODUCTION

In order to appreciate the sympathies and interests of Beaumont and Fletcher, we need to have a general knowledge of the national life of England during their time. We also need to know something about the English drama of this period to understand why our dramatists favored the treatment of court life. By way of introduction, therefore, I shall give, together with a brief review of Beaumont and Fletcher's lives and the characteristics of their plays, a general account of these topics.

The national life of England during the time of Beaumont and Fletcher, and in fact during the entire period from the death of Elizabeth in 1603 to the Restoration in 1660, was characterized by discontent and dissension. During the reign of the last of the Tudors, Constitutional liberty had fallen very low. Queen Elizabeth ruled absolutely, but reverence for her age and sex and gratitude for her great services to the kingdom held off an open clash between the Sovereign and Parliament.\* When James I, who continued and intensified the absolutism of the Tudors, ascended the throne, foreign perils were past. Trouble with Spain and the defeat of the Armada was at an end. Parliament therefore began to assert its rights and desired to place checks upon the royal power.\*\*

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\* T.F.Tout-Hist.of Great Britain. Ch.V & VI

\*\* T.F.Tout-Hist.of Great Britain. Ch.V & VI

James I, already King of Scotland, aimed to unite the two countries into a single sovereign state with himself as absolute head. He was a learned man, but pedantic and conceited. He sincerely believed in the divine right of Kings; namely that the King was God's annointed and hence the source of law and could not himself be controlled by law. His theory as he summed it up himself was: "as it is atheism and blasphemy in a creature to dispute what God can do, so it is presumption and high contempt in a subject to question what a King can do!" \* He not only practiced absolutism but preached it on every occasion. Naturally, his subjects, already grown restive under the oppression of the Tudors, fiercely opposed this uncompromising and needless tyranny of the weak Stuart. From the time that James I mounted the throne until the Restoration of Charles II, England was constantly engaged in strife between the divine right of Kings and the right of the people. Every session of Parliament during the reign of James I (1603-1625) was marked by some clash between the King and that body.

The English drama during the literary period from 1558-1660 was the chief agent of expression of the English people. \*\* It became intensely national during the reign of Elizabeth. Its function was the promulgating of news and the guiding of public opinion. No event was too trifling and no personage

\* W.S. West-Modern History. Ch. III, p. 269.

\*\* Cambridge, Hist. of English Lit. Vol. VI Ch. V.

too august to be represented on the stage if a matter of public interest. Queen Elizabeth brought the theatre into prominence at the Court and during her reign, it reached its height.

The theatre during the reign of James I remained directly under the patronage of the Court, but the national interest in the drama, which characterized the last years of Elizabeth's reign, had passed away and the taste of the Court had become the prevailing influence.

The Court of James I had lost the chivalrous aspirations of the previous reign. Moral corruption had become prominent in the life of the upper classes of society. The manners of the court were characterized by shallowness and frivolity, and moral standards with regard to the relations of sex were decidedly low.\* As the moral standard of the drama is apt to be the same as the community for which it is written so we find that the plays of Beaumont and Fletcher reflect the tastes of the Court of James I.

We know little of Beaumont and Fletcher as individuals. The materials for their biographies are very scanty.

John Fletcher was born at Rye in Sussex in 1579. His father, Richard Fletcher, was a clergyman, then minister of Rye and afterwards successively dean of Peterborough, bishop of Bristol, Worcester and London; John Fletcher was educated at Benet (Corpus-Christi) Cambridge. It is not known at what time his associations with Beaumont began nor how these artists chanced to meet. Both were esteemed by Ben Jonson and per-

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\* Cambridge. Hist. of Eng. Lit. Vol.VI Ch.V.

haps it was thru him that they were brought together. It was a common practice during their time for two, three, four and even five writers to co-operate in the production of one play, but Beaumont and Fletcher were bound together by more than brotherly affection. Theirs was more of a permanent and intimate character than any other such partnership. Their literary union was so much closer than that of other dramatists that it is very difficult to dissociate, in the public mind, Francis Beaumont from John Fletcher. The two dramatists lived together in Southwork on the Bank side not far from the Playhouse, and shared everything in common. When Beaumont died in 1616, Fletcher worked by himself or in conjunction with other dramatists, particularly Massinger. He died of a plague in 1625.

Beaumont was born at Leicestershire (Grace-Diew) in 1585. His father was Sir Francis Beaumont, one of the justices of the common pleas. The family was of very high standing. Francis entered Oxford but on account of his father's death, left without taking his degree. He was entered as a member of the Inner Temple in 1600. While here he became a bosom friend of Ben Jonson, who, it is believed, influenced him in his work. His literary partnership with Fletcher ranged from 1605-6 to 1616 when he died.

Fifty two plays are commonly attributed to the joint authorship of Beaumont and Fletcher. According to MacCaulay, at least one of these belong to Beaumont alone and eight or nine to the two authors together. Fifteen were written by

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Fletcher alone and in twenty-two he cooperated with other dramatists than Beaumont. There are five or six in which neither Beaumont nor Fletcher had any appreciable share. \*

In importance as dramatists, Beaumont and Fletcher are usually ranked next to Shakespeare . Their plays are well constructed, as a rule, and of great merit. The tragicomedy, a new type of drama, where a tragic situation is given a comic solution, is believed to have been invented by them. Most of their dramas are of this type. Their works are noteworthy for their pictures of court life and manners, their wealth of incident and their variety of characters. Beaumont and Fletcher were acquainted with court life and could paint perfectly the hollow inside and the exquisite outer finish of courtly manners. Oftentimes they held up a mirror to a society loose in manners and unprincipled in morals. They placed great emphasis on situations. They were fond of introducing surprises to interest their audiences. Their romances are really a collection of situations which give vivid momentary pictures of passions. A great variety of types of characters are presented in their plays. These are characterized by the descriptions and comments of other persons rather than by strictly dramatic means. Beaumont and Fletcher paid little attention to moral development of character. They solved the problem of interesting audiences who wished only to be enter-

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\* Cambridge. Hist. of Eng. Lit. Vol. VI Ch. V.  
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tained and hence emphasized circumstances and incident instead. All their principal characters are people of the court. Even those who are utterly detestable hold positions of rank.

With a knowledge of these facts we are better able to understand Beaumont and Fletcher's sympathies and interests with reference to their treatment of royalty.

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An Analysis of the Plays in which Royalty  
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Appears.

"The Woman Hater" is the first of Beaumont and Fletcher's plays. It was produced in 1607, by Beaumont alone. The theme in this play is the punishment and rebuke of a mortal hater of women. Royalty enters in, in the character of the Duke of Milan.

Gondarino, the Duke's general, is the woman hater. He will not speak to women, listen to them, nor come into their presence. Oriana, a lady of birth and station, noted for her virtue, resolves to annoy him if not subdue his heart. She makes a storm the pretext to seek shelter under his roof. While here, the Duke, who is in love with her, arrives. He suspects Oriana's chastity, and she gives him reason for his suspicions by refusing to leave this place at once. When the Duke calls a second time, he is assured by Gondarino that Oriana is his mistress, Gondarino's aim being, to plunge Oriana into infamy beyond the reach of pardon. The Duke decides to put Oriana to the test. A certain Arrigo is told to try her, while the Duke remains hidden to view and hears all that passes. Her chastity cannot be shaken. Her fame is cleared, she becomes the affianced bride of the Duke; and her traducer is severely punished.

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\* The date and authorship of these plays, I have taken from Macaulay's Conclusions, Cambridge Hist. of Eng.Lit., Vol.VI page 155.

Royalty plays a chief part in this play and is rather favorably presented. Altho the Duke is a proud and haughty braggart, he possesses amiable qualities as well. The reader's interest is directed toward him since he is made the hero in the play.

"Philaster", written in 1610, is a joint production of Bezumont and Fletcher. The play deals with the usurpation of a Kingdom and also the triumph of love over many obstacles. The royal characters introduced are: the King of Calabria; Arethusa, his daughter; Pharamond, the Prince of Spain, and Philaster, heir to the crown of Sicily.

The King has provided Pharamond as bridegroom for his daughter Arethusa, hoping thus to unite the two crowns and remove Philaster, who is the rightful heir to the crown of Sicily. Arethusa, having conceived a passion for Philaster, has no liking for Pharamond. Fortunately for her views, she learns that Pharamond is guilty of lust and so tells her father that he is not worthy of her. In turn Pharamond's mistress, Megra, accuses Arethusa of having guilty intercourse with a fair youth, Bellario, who is in her service. The report spreads and Philaster is told of her infamy. He wanders into the forest and deplores his lot. Here a royal hunt is in progress and discovering Arethusa and Bellario together, he is convinced of their guilt. He wounds Arethusa. Then to hide his crime on hearing the approach of the royal party, he wounds Bellario. To save Philaster, Bellario acknowledges

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the crime as his own, which convinces Philaster that Bellario is innocent. Philaster confesses his deed and gives himself up to the King. Arethusa secures his custody and they are later secretly married. When the King learns of this, he becomes furious and dooms Philaster to be killed. When the citizens rise up in tumult for the liberation of Philaster the King is forced to give in. The principal characters in "Philaster" are practically all royal. They are of sharp contrasting types as to good and evil. The King is a usurper and feeble coward; Pharmond is a poltroon of the worst kind; Arethusa is a love-lorn maiden, and Philaster is a sentimental hero.

"The Maid's Tragedy" was written by Beaumont and Fletcher in 1611. The chief theme in this play is unquestioning loyalty to the King. The royal characters are: the King of Rhodes and his brother Lysippus.

The King, in order to conceal his sins with Evadne, sister to the General Melantius, commands Amintor, a noble gentleman, to marry her. To obey the King's orders, which he regards as a sacred duty, he breaks with his troth plight Aspatia. The marriage takes place and is celebrated with a gorgeous masque. Outwardly everything is joy and happiness. The scene which follows is a most terrible one. Evadne confesses her dealings with the King and that her marriage to Amintor is just to serve as a veil to hide the King's guilt. Amintor is embittered at this outrage to his honor but, due to his sense of loyalty to the King, he submits. Melantius, when he learns of the terrible secret, resolves to avenge the dishonor brought

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upon his sister. He knows that Amintor does not dare to oppose the King, hence he forces his sister to be her own avenger. When the King is asleep, she binds him to his bed—then awakens him and taunts him. He pleads for mercy but of no avail. She stabs him and he dies unpitied, absolutely helpless at the hands of the one he has shamefully wronged. Altho' royalty is given prominence in "The Maid's Tragedy", it is presented very unfavorably. The King is a wicked lustful monster. Lycippus is a so-called "no character", scarcely entering into the play at all.

"A King and No King" was written by Beaumont and Fletcher in 1611. The theme in this play is ungovernable passion or the contrast between sentimental love and unrestrained lust. The royal characters entering in are: Arbaces, king of Iberia; Tigranes, king of Armenia; Arane, the Queen mother and Panthea, her daughter.

Arbaces has conquered Tigranes in a long, tedious war. He offers him freedom on the condition that he will marry his sister, Panthea, grown to womanhood during his long absence. Tigranes, already betrothed to Spaconia, hesitates. The sight of Panthea kindles an overwhelming passion in Arbaces own breast. An interview between Arbaces and Panthea reveals a mutual passion which may never be gratified. A solution is found when Gobrias, who has acted as regent since the late King's death, confesses that Arbaces is really his son, secretly adopted by the queen mother, Arane. This allows a union between the lovers. Tigranes is restored to the Armenian throne and Spaconia becomes his Queen. Both the good and

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evil types of royalty are represented in the principal characters in the play. Arbaces, the hero in the play, who turns out to have no right to the throne, is a braggart sovereign; Panthea is a love-lorn maiden; Tigranes is a virtuous hero and Arane is an evil queen mother.

"Cupid's Revenge" was written by Beaumont and Fletcher in 1612. The theme in this play deals with the punishment for scorning love. It resembles, somewhat, the theme in "The Woman Hater". The royal characters introduced are: Leontius, duke of Lycia; Leucippus, his son and Hidaspes, his daughter.

The Duke swears that he will grant his daughter on her birthday, any wish she may ask. She asks that the images and pictures of Cupid throughout the kingdom be destroyed and worshippers of Cupid killed. Her brother Leucippus sanctions her bequest. This is regarded as an act of impiety and leads to the murder of the whole family. The Prince and Princess in their attempt to do away with the worship of love, become objects of ruin themselves by their worship of wicked characters. The Princess falls desperately in love with the base-born Zoilus, and the Prince is made to have intrigues with a private man's wife, Bocha. The principal characters in this play are all of royal blood. On the whole royalty is presented neither favorably nor unfavorably. Leucippus is a sentimental hero; the Duke is a contemptible fool and coxcomb, and Hidaspes is a sentimental heroine.

"Four Plays in One" was written by Beaumont and Fletcher-

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er. The date of the play is not known. This play is in the form of an entertainment given before a King and his bride. The themes treated are: the triumph of honor, the triumph of love, the triumph of death, and the triumph of time. Royalty is introduced in the characters of Emanuel, king of Portugal and Castile; and Isabella, his Queen.

Sophocles, duke of Athens in the moral play "The Triumph of Honor," represents honor and virtue. Doriger, his wife, is the example of chastity. They are put in the most trying situations, and made to meet the severest temptations, but due to their honor they triumph over everything. The play entitled, "The Triumph of Love," brings out the value of truth, patience, concord and loyalty in love. Every obstacle crosses the path for happiness of the lovers, but their mutual and noble love subdues and conquers all. "The Triumph of Love", shows a tyrant ruined in his rage. Lavall is the lustful heir to the throne. He seeks honor, pleasure and succession but fails in all. His revenge, murder, lust and drunkenness are crushed in the end and death triumphs. In "The Triumph of Time", man, due to his vanities, is beguiled by his false friends, pleasure, delight, riches and desire who later desert him. He is saved finally by time, through poverty, honesty and simplicity. Royalty is given prominence and is presented favorably in "The Four Plays in One". Both the King and Queen impress the reader as being noble virtuous and benevolent characters.

"Henry VIII" was written by Shakespeare and Fletcher

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in 1613. This play deals with the fall and farewell of certain characters in the kingdom and the rise and elevation of other. The theme is the influence in the kingdom of truth and benevolence of character as compared with that of the crown. The royal characters presented are: Henry VIII of England and Katharine his Queen.

The King's passions are awakened for Anne Boleyn, the Queen's maid of Honor. To satisfy his desires, he obtains a divorce from the Queen, utterly regardless of her suffering and fall, and marries Anne Boleyn. The wedding is celebrated with pomp and splendor. Later when he learns of Katharine's quiet and saintly suffering and her thought for him, he repents his cruel and wicked treatment of her. He accepts his daughter Elizabeth by Katharine, and sees a great future for England under her rule. Royalty predominates in this play and, on the whole, is favorably presented. The King is a hardhearted, despotic ruler possessed with criminal passions but is presented as an able statesman. The Queen is a venerable, saintly character, little below an angel.

"The Honest Man's Fortune" was written by Tourneur, Massinger, Field and Fletcher in 1613. The theme in this play is the same as that in "Philaster", namely; usurpation and its futility. The royal characters introduced are, the Duke of Orleans and his Duchess.

The Duke has obtained, by false methods, the lands belonging to the honest Montaigne. He also accuses his wife, who is most chaste, of having had evil practices with Mon-

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taigne, thus causing her to be suspected and banished. Contention arises against him and grows until finally he is made to yield. When he realizes the harm that he has done, he repents his wicked, false deeds and asks forgiveness. Royalty figures prominently here: contrasting types of good and evil characters are presented. The Duke is ill humored, fiery and detracting. He is of the malicious braggart type. In contrast to the Duke, the Duchess is presented as a good, virtuous character.

The tragedy "Valentinian" was written by Fletcher in 1614. This play deals with the same themes that are treated in "The Maid's Tragedy" namely: unquestioned loyalty to the King and also the fate of a lustful monster. The royal characters presented are: Valentinian, the Emperor of Rome, and Eudoxia, the Empress.

The Emperor becomes smitten with the charms of Lucina, wife to the general Maximus. By every conceivable means he attempts to undermine her faith to her husband. He succeeds in contriving a way by which she comes to the castle. Once there, he leads her to a remote chamber where he has his will despite her prayers. When Maximus learns of the dishonor committed against him, he resolves on vengeance. He knows that if his friend Aecius, who is thoroughly loyal to the throne, should learn of his plan, he would not hesitate to cut him down. By means of forgery, Maximus manages to arouse Valentinians suspicions against Aecius, thus causing him to send Pontius to murder him. Pontius, who is still loyal to his

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commander, falls upon his sword in front of Aecius. Aecius, on learning that Valentinian desires his life, refuses to live so kills himself. Aretus and Phidias, two followers of Aecius, poison the King, and he undergoes the most dreadful agony before he dies. Maximus then presents himself to the army and is proclaimed Caesar by the soldiers. He takes Eudoxia as his consort and reveals to her his share in the deaths of Aecius and Valentinian. At the inaugural ceremony, Eudoxia by means of a poisoned wreath, kills Maximus. When hearing her story, senators and soldiers unite in commending her action. In Valentinian our dramatists give prominence to royalty but present it unfavorably. Contrasting types are represented in Valentinian and Eudoxia. Valentinian is a lustful monarch of the worst type and Eudoxia is a just and virtuous Queen.

Fletcher's play, "Bonduca", was written in 1614. The theme is: boasting rebuked. Royalty enters in <sup>in</sup>this drama in the characters of Bonduca, Queen of the Iceni, and her two daughters.

The Britons have defeated the Romans in a pitched battle, and Bonduca, their Queen, indulges in a strain of contemptuous triumph. For this her general, Caratach, rebukes her and leads her to see that she is wrong in the method in which she carries her victory. In a later battle with the Romans, she gives foolish orders to the army which prove disastrous. After the Romans have won the day, they command Bonduca to yield herself and her daughters to them to be shown mercy. Rather than live lower than a Queen, and rather than see her daughters abused

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by the Roman soldiers, she chooses death for herself and her daughters. After forcing them to drink of the poison, she swallows of the dreadful draught herself. The interest in this tragedy is centered about royalty which is favorably presented. Altho Bonduca is a proud, haughty and selfpraising person, she is, nevertheless, brave and virtuous. She possesses many noble qualities and exhibits great courage in her death scene.

At an unascertained date, "The Bloody Brother" was produced by Massinger, Fletcher, Field and Jonson. The theme is the overthrow of a usurper and malicious murderer. The royal characters introduced are: Rollo and Otto, sons to the late Duke of Normandy; Sophia, their mother; and Matilda, their sister.

The two brothers, Rollo and Otto, have inherited the Dukedom of Normany. Rollo, the elder, determines to rid himself of his brother that he may be sole ruler. He plans to have him poisoned at a feast but Otto discovers the plot and refuses to eat. Then, he comes upon him outright and murders him, cruelly. He tries to force those about him to swear to his innocence and accuse Otto of bloody intent, which resulted in his murder. All who refuse to comply with his command including his counsellor and tutor, he orders killed. Finally he falls a victim to the beauty and charm of Edith whose father he has murdered. She lures him to her home where his captain murders him.

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All the principal characters of "The Bloody Brother" are of royal blood and represent contrasting types of good and evil. Rollo is a treacherous murderer; Otto is a virtuous hero; Sophia is a benevolent Queen mother, and Matilda is a noble and virtuous Princess.

"The Queen of Corinth" was written by Fletcher and Massinger in 1617. The same theme is treated in this play as in "Valentinian" and "The Maid's Tragedy", namely: the overthrow of a lustful monster. The royal characters are: the Queen of Corinth; Theanor, her son, and Agenor, the Prince of Argos.

Argos and Corinth have been at war. The Prince of Argos, in agreeing to the Queen of Corinth's peace terms, is allowed the noble lady Merione. Altho' the Queen prizes Merione deeply and desires her as wife for her son, she subdues her own affections when it concerns the common good. Theanor, who is in love with Merione, to get revenge on Agenor, disguises himself and abuses Merione. He abuses Beliza, likewise, to make Euphones miserable, and then throws the blame on the latter. When the Queen discovers the criminal she has him punished severely. Nearly all of the principal characters in this play are of royal blood. The indubitable good and indubitable evil appear side by side. The Queen is a just and benevolent ruler; Agenor is a virtuous hero and Theanor is a lustful monster.

"Thierry and Theodoret" was written by Fletcher and Massinger in 1617. The theme in this tragedy is the same as that treated in "The Bloody Brother"; namely, the fate of a usurper

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who is also a malicious murderer. The royal characters in this play are: Thierry, king of France; Theodoret, Prince of Austrasia; and Brunhalt their mother.

Theodoret banishes Brunhalt on account of her low and boundless lust. She appeals to Thierry for aid against Theodoret and civil war is about to break out. Theodoret arrives in Austrasia with his forces but when the brothers meet, they become reconciled. Then, Brunhalt affects the murder of Theodoret and in order to have no opposition follows it up with the murder of Thierry and his Queen Ordella. The people begin revenge by torturing Protoldy, the Queen's paramour and instrument in carrying out her crime. This scene overpowers the Queen and she kills herself. Memberge, Theodoret's daughter becomes ruler of the two kingdoms. All the principal characters in this play are of royal blood. Contrasting types of good and evil characters are presented with a prominence of the evil. Brunhalt is a malicious murdering mother. Ordella is a saintly character of the love-lorn maiden type. Thierry and Theodoret are by no means perfect characters. They show easiness of disposition and yield readily to the persuasions of others. Disgust is excited against them as well as against Brunhalt.

"The Loyal Subject" was written by Fletcher in 1618. The theme in this play is the same as that treated in The Maid's Tragedy, namely: unquestioned loyalty to the King. The royal characters introduced are: The Duke of Moscovia,

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and Olympia, his sister.

The Duke is jealous of his general, Archas, so exiles him and appoints his flatterer Boroskie in his place. On a sudden invasion of the Tartars, Boroskie feigns sickness. The soldiers will not fight save under Archas, so the Duke is compelled to entreat him to resume the command. Archas yields to the Duke's wishes and conquers the enemy. At the suggestion of Boroskie, the Duke suspects Archas of enriching himself at the Duke's loss and consequently he has him punished unjustly. When the Duke learns that he has been deceived by the villainous Boroskie, he repents bitterly and makes amends. Royalty is given equal importance with other characters in this play. The contrasting types of good and evil are shown in the Duke and his sister. The evil is given the greater prominence, by far, in the character of the Duke. The Duke is a jealous, incompetent bragging ruler. The Princess is a beautiful and virtuous character who shows a consideration for everyone.

Fletcher's play "The Mad Lover" was written in 1619. The theme in this play is an ungovernable passion for a Princess. The royal characters are: Astorox, King of Paphos; and Calis, his sister.

The general Mennon, at the sight of the Princess, falls desperately in love with her. In sport she pretends to accept, in a literal sense, his heart. In turn she falls desperately in love with Polydore when he comes to plead his brother's case. Polydore then, in respect for his brother's love,

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feigns death. Mennon, seeing this greatness of spirit, attempts suicide but is prevented from the deed just in time by Polydore. The Princess now feels an equal love for the brothers and when the Duke suggests that she choose one, she is at a loss. Finally, she chooses Polydore and sends her blessing with Mennon to war. Royalty is given equal importance with other characters in this play. Both the King and Princess are held in high esteem and one is in sympathy with their actions throughout. The King is a benevolent ruler and the Princess is a virtuous and sentimental heroine.

"The Humorous Lieutenant" was written by Fletcher in 1619. The theme in this play is an ungovernable passion for the King, humorously treated. The royal characters are: King Antigonus; Demetrius, his son; Seleucus, Lysimachus and Ptolonice, three kings opposing Antigonus; and Celia, daughter to Seleucus.

King Antigonus sends his son Demetrius to conduct the war against the three kings, who are really equal sharers with Antigonus of what Alexander the great had. While he is away, the King observes Celia, a fair captive of a previous war, with whom Demetrius is in love, and becomes his son's rival. His alluring offers all react for his own defeat, however, and he is finally converted from his lustful purpose by the virtue and eloquence of Celia. The magic, potion procured for Celia to compel her affection for himself, is accidentally administered to the Lieutenant which invokes in him a ridiculous and short lived passion for the King. All the important charact-

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ers in this play are of royal birth, and represent contrasting types of good and evil. The King is a usurping and unjust ruler; Celia is a charming and ingenious Princess; Demetrius is a virtuous hero; and the three kings impress one favorably, altho they hardly enter into the play.

"Women Pleas'd" was written by Fletcher in 1619. This play deals with the triumph of pure love over many obstacles. The royal characters are: the Duke of Siena; the Duchess of Florence; and Belvidere, a virtuous Princess.

Belvidere desires to marry her lover Silvio, a man of low station but of noble qualities. Her mother, the Duchess makes a union between the lovers almost impossible. She banishes Silvio but makes him the promise of her daughter's hand if he returns within a year and is able to answer a certain impossible riddle. The Princess cleverly draws from her mother the right solution to the riddle and gives it to Silvio. ~~Th~~is he is able to answer correctly. The Duchess is defeated in her purpose and the lovers attain their happiness. Royalty is given prominence in this play, and both good and evil types are represented. The Duchess is a highly superficial character of the arrogant type. Belvidere is the opposite of her mother, being simple, kind and virtuous. The Duke is a vain and shallow braggart.

"The Laws of Candy" was written by Massinger and Fletcher in 1620. This play deals with the rebuke of selfish pride and superiority in royalty. It is really a satire on divine right. The royal characters are: Philander, Prince of Cyprus, and Erota, a Princess.

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After a successful war against Venice, the general Antinous is chosen by the people for the honor of the triumph. He is looked upon and loved by the haughty Princess Erola. Cassilane, his father, being unable to pay his debts, is held as a prisoner in the power of Gonzalo. Antinous secures him financial aid thru' Erola, but Cassilane mistakes the purport of it and accuses his son of ingratitude, which, according to a state law, means death to Antinous. Erola in turn accuses Cassilane, and finally Annophil accuses the senate. Explanations and reconciliations follow. Antinous having formerly spurned Erola, she will not have him now, but rewards the faithful Philander by accepting him. Royalty is given equal importance with other characters in this play. It is not presented very favorably for neither Erola nor Philander seizes the reader's interest and sympathy. Erola is pride and haughtiness personified. She thinks herself more than woman. Philander is upright and noble, but is overcome by a passion for Erola, which makes him insipid. The more she scorns him and repulses him, the more faithful and loyal he is to her.

Fletcher and Massinger's play "The False One" was written in 1620. This play deals with the overthrow of hypocrisy and treachery. The royal characters are: Julius Caesar, Emperor of Rome; Ptolemy, King of Egypt; Cleopatra, Queen of Egypt and Arsino, her sister.

Caesar has subdued Pompey in war, and Pompey flees to Egypt for protection. Now King Ptolemy and the Egyptians fear the coming of Caesar, and at the suggestion of the vill-

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ainous Septimius, they present Caesar on his arrival with the head of Pompey. This deed is scorned by Caesar. Septimus later causes the Alexandrians to revolt against Caesar and also Ptolemy; and then attempts to transfer his services to Caesar who has him hanged without delay. Caesar subdues the rebels but in the skirmish, Ptolemy is killed. Caesar wins the hand of Cleopatra, Ptolemy's sister, and thus the two crowns of Egypt and Rome are united. Our dramatists emphasize royalty in "The False One". Contrasting types of good and evil are introduced. Caesar is a just and powerful King. He stands firmly; never listening to false counsel. Ptolemy is the opposite to Caesar. He is weak, inefficient, and easily swayed by the opinions of others. Cleopatra is a worthy character, brave and charming. She is ready to meet death rather than depart from her high ideals.

"The Double Marriage" was written by Fletcher and Massinger in 1620. This play deals with infidelity in love and its punishment. The royal characters are: the Duke of Sesse; Martia, his daughter; Ferrand, tyrant King of Naples, and Ascanio, his nephew.

The duke of Sesse seeks revenge for having formerly been banished by King Ferrand. He holds as prisoners, Ascanio, the King's nephew and Virolet, a nobleman. Virolet, to gain their escape from prison, breaks faith with his wife and marries Martia, the Duke's daughter. This act results in the murder of all three persons. Later the Duke organizes his forces, attacks the King and murders him. The people declare

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him King in Ferrand's place but he has Ascanio crowned ruler instead. Royalty is given chief importance in this play. Both good and evil types are represented with emphasis on the latter. The Duke and Ascanio are exalted, whereas the King and Martia are put down and murdered. Ferrand is a lustful tyrant. Martia is an evil woman. Ascanio and the Duke are virtuous heroes.

"The Island Princess" was written by Fletcher in 1621. The theme in this play is the triumph of loyalty and love over many obstacles. The same theme is treated in "Philaster"; "Four Plays in One"; "Women Pleas'd"; "The Island Princess"; "The Maid in the Mill: The Chances" and "The Maid of the Inn". The royal characters presented are: the King of Sidore; King of Bakam; King of Siana; and Quisara, sister to Sidore.

The governor of Terna fails in his attempt to win the Princess Quisara. In revenge he tortures her brother, Sidore, whom he holds as prisoner. The Princess loves her brother and promises to marry his rescuer who proves to be Armusia. The governor, then, disguised as a Moorish priest, arouses the King's suspicions against Armusia on account of his Christian religion. When Armusia chooses to meet death rather than give up his belief, the Princess decides to meet it with him. When the villainy of the governor is discovered he is justly punished. Quisara and Armusia are permitted to realize their happiness. Our dramatists give prominence to royalty here and present it very favorably. The reader's interest and sympathy are drawn toward those of royal blood as against other characters. The King of Sidore is a kind and just person.

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The King of Bakam and the King of Siana, suitors to Quisara, really do not enter into the play but are spoken of as wise and temperate kings. Quisara is "All pure honor". She is loyal and true to everyone.

"The Prophetesse" was written by Fletcher and Massinger in 1622. The same theme is treated here as in "The Double Marriage", and "Rule a Wife and Have a Wife", namely, infidelity in love and its punishment. The royal characters in this play are: Charinus, Emperor of Rome; Cosroe, King of Persia; Aurelia, sister to Charinus, and Cassana, sister to Cosroe.

The Princess Aurelia promises to give herself in marriage to the man who avenges her brother's murder. Diocles, seeing he can win a Princess through an act of gallantry, breaks faith with Drusilla his betrothed, and attains his desire. In revenge, Drusilla's mother, the Prophetess, puts a curse upon the lovers, whereby their love for each other is turned to scorn. Royalty is given equal importance with other characters in this play. It is favorably presented as a whole. Both Aurelia and Cassana are virtuous Princesses. The two Kings have minor parts but impress the reader very favorably.

Fletcher and Massinger's play called "The Lover's Progress" was written in 1623. The theme treated in this play is the triumph of honor. The same theme is treated in "The Four Plays". The only royal character is the King of France.

Calista, a chaste and noble lady, is tempted and made to suffer. She remains loyal to her virtue and in the end is rewarded. Her maid is an evil woman who has wicked

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dealings with a certain villainous character. They murder Calista's husband when he discovers them together. To save themselves they accuse Calista of the murder and also of having guilty intercourse with another person who chances to come to the house the night of the murder. The case is taken before the King for settlement, and Calista is found to be innocent. Little prominence is given royalty in this play but <sup>she</sup> is very favorably treated. The King is regarded as a just judge and all have strictest confidence in his judgment and decision.

"The Maid in the Mill" was written by Fletcher and Rowly in 1623. This play deals with the triumph of pure love. Don Philipppo, King of Spain, is the only royal character presented. The play contains two plots which deal with the same theme. The King acts as a connecting link between them.

Antonio and Ismenia are in love with each other. They arrange secret meeting places to keep his uncle and her father, who are bitter enemies, in ignorance. By the beguiling attempts on the part of Amintor, Ismenia's cousin, and Martin, Antonio's friend, a misunderstanding is occasioned which has to be brought before the king for settlement. In the second plot there is a similar situation. Florimel, daughter of Antonio's uncle, was stolen in childhood but rescued by the mother of Ismenia and brought up in a miller's home. When grown to womanhood, Count Otranto falls in love with her and takes her away. The miller appeals to the King, who, when he discovers the mutual love of the two, pardons them and sanctions their marriage. When the secret of Ismenia's

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birth is revealed the two families are reconciled. The treatment of royalty in this play is similar to that in "Lover's Progress". There is just one character of royal blood and he is seen as a just and kind judge.

"A Wife for a Month" was written by Fletcher in 1624. This play deals with the overthrow of lustful tyranny. A similar theme is treated in "The Maid's Tragedy", "Valentinian," "The Queen of Corinth", and "Theirry and Theodoret". The royal characters are: Alphonso, King of Naples; Frederick, his brother; and the Queen, wife to Frederick.

Frederick has usurped Alphonso's kingdom and rules with the hand of a tyrant. He tries in vain to get Evanthe, the chaste wife of Valerio, to accept his affections. Failing, he puts a curse on Valerio by preventing him from showing any affection for his wife at the risk of her death. He hopes thus to cause Evanthe to break faith with her husband, but fails. He fails also in his attempt to poison Alphonso. Finally on account of his cruelty, he is put down by Alphonso. The chief character in this play is Frederick who is a most contemptible type. The Queen and Alphonso have minor parts and seem to have been introduced, chiefly, to set off the character of Frederick. As a whole, one gets an unfavorable impression of royalty in this play.

Fletcher wrote "Rule a Wife and Have a Wife" in 1624. The theme he treats is: the result of infidelity in love. Royalty is introduced in the character of the Duke of Medina.

Margarita marries only as a cover to illicit intrigue.

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The Duke who is among her wanton admirers becomes angry at the stand her husband takes in asserting his rights as master of the house. By a false captain's commission he plans to get rid of him. Leon, the husband is equal to the occasion. He plans that his wife must accompany him to the seat of war. She begs for a month's delay which he grants. In the meanwhile the Duke pretends that he is wounded and begs for shelter in their house. Leon fathoms the trick and through his resource of firmness he succeeds in getting his wife to throw herself on his side. As a result the Duke becomes reconciled to Leon and gives him a genuine commission. Our dramatists give little prominence to royalty here, and present it in rather an unfavorable light. The Duke is a foolish and wanton braggart. The reader is given the impression that he is ridiculed in the play.

"Nice Valour" or "The Passionate Mad Man" was written by Fletcher and Rowley in 1624. This play deals with the inconvenience caused a King by acting in a way unbecoming to a King. The royal characters in this play are: the Duke of Genova and his sister.

The Duke, to attract Shamont's attention, touches him with his whip. Shamont regards himself disgraced and as a result his love for the Duke is turned to hate. This gives the Duke much concern and he puts forth every effort to regain the loyalty and love of Shamont. Finally when succeeding, he resolves never again to treat his subjects in an un-

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dignified way. Royalty is given about the same interest in this play as other characters. It is presented in a favorable way rather than unfavorable. The Duke is a braggart but not of the utterly detestable type. The Duchess is a very kind and virtuous person.

Fletcher wrote "The Chances" in 1625. The theme in this play is the triumph of pure love. The only royal character introduced is the Duke of Ferrara.

The Duke of Ferrara and Constantia are eloping. Petruchio, Constantia's brother, lies in wait to slay the Duke whom he thinks has seduced his sister. The Duke, however, is rescued by a student. In professing marriage with Constantia a reconciliation follows between him and Petruchio. Just one of the chief characters in this play is of royal blood, but thru' him a favorable impression is given of royalty. The Duke is rashly accused by Petruchio of being a powerful monster but proves himself the opposite.

"The Two Noble Kinsmen" was written by Fletcher and Shakespeare. The date of the play is not known. It treats of the rivalry in love. Royalty is introduced in the character of Theuseus, who is King, and his sister Amelia.

The two noble kinsmen, Palomon and Arcite are rivals for the hand of Amelia, the fair sister of Theuseus. Neither will give up for the other. Amelia does not know whom to choose. Theuseus resolves to have them decide by combat, and as a result Palomon wins. This play gives the impress-

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ion that Kingship stands for justice and honor. Theuseus is a worthy and noble ruler, and is looked to for aid and justice. Amelia is kind and virtuous.

"The Fair Maid of the Inn" was written by Massinger and an unknown author in 1626. The theme treated in this play is the triumph of pure love. Royalty is presented in the character of the Duke of Florence.

Cesario and Mentivale fall out and enter into a fight. Cesario is wounded. This breaks off family friendships which hinders the marriage between Mentivale and Clarissa, Cesario's sister. The Duke is called in to settle the difference. He reveals that Bianche, the "Fair Maid of the Inn" with whom Cesario is in love, is Mentivale's sister; having been brought up in disguise at the Inn. By just reasoning he brings about a reconciliation between the families. The two marriages, as a result, are allowed. Altho' the Duke has a minor part in this play, the reader is impressed with the superiority of royalty.

"Coronation" was written by Shirley and Fletcher at a date unascertained. This play treats the crowning of a ruler. The royal characters presented are: Sophia and her two brothers, Demetrius and Leonatus; all children of the late King of Epire.

The King of Epire, before his death, arranged that it should not be made known who his two sons Demetrius and Leonatus were, since he feared that their protectors would by

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foul means make themselves Kings. Just before his daughter Sophia is to be crown Queen, she seeks for her husband, Demetrius, not knowing that he is her brother. The priest, who comes to marry them knows the secret of Demetrius' birth and reveals it. This deprives Sophia of her crown and instead Demetrius is to be made King. Before Demetrius is crowned Leonatus, the elder brother, is made known and he receives the coronation. The chief interest in this play is centered about royalty. Royalty is shown in a favorable light altho' the characters themselves have a dislike for being in a ruler's position.

From an analysis of these plays, it appears that Beaumont and Fletcher aimed to emphasize the life of the court. In nearly every play royalty, whether favorably or unfavorably presented, predominates. Certain types like the braggart, the lustful tyrant, the benevolent Queen, the sentimental hero and the love-lorn maiden appear again and again in various situations. As a rule, the extremely good and the extremely evil are presented side by side and thus set off the characteristics attributed to each. The themes treated by our dramatists in these plays are conquests, usurpations, and passions that run kingdoms.

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Types of Royalty Treated by Beaumont  
and Fletcher.

The royal characters in Beaumont and Fletcher's plays are, as a rule, of sharp contrasting types. For the sake of convenience, I have classified them into two divisions, namely the good and the evil. There are a few characters, however, that are not clearly and distinctly drawn, but represent, to some extent, both the good and the evil. I have tried to put these with the type that they most resemble, and will comment further as to their classification in connection with the analysis of the types.

The evil type is represented by the coxcomb or braggart, the lustful tyrant, the treacherous murder, the violent hero, the base woman and the arrogant woman.

The coxcomb or braggart is a highly superficial type of person. He is vainglorious --delights in being flattered, cowardly, foolish and wanton. This type is represented by the Duke in "Rule a Wife and Have a Wife"; Ptolemy in "The False One"; the Duke in "Nice Valour"; the Duke in "Women Pleas'd," the Duke in "Cupid's Revenge"; the Prince in "A Loyal Subject"; the Duke in "The Woman Hater"; the King in Philaster and the Duke of Orleans in "The Honest Man's Fortune".

The Duke in "Rule a Wife and Have a Wife", "Women Pleased" and "The Woman Hater", possesses a passion for

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a beautiful Princess. In each case he is a jealous rival for her hand. In "Rule a Wife and Have a Wife" he is one of Margarito's wanton admirers. He is angered when Leon boldly asserts his rights as master of the house, and by a false captain's commission plans to get rid of him. This failing, he feigns sickness that he might gain shelter in their home, but Leon fathoms the trick and the Duke is outwitted. This Duke is not presented favorably by Beaumont and Fletcher. They attribute to him no likeable quality. He is not princely and does not command respect.

In "Women Pleas'd" the Duke becomes a suitor for the hand of the Princess Belvidere at the invitation of her mother, the Duchess of Florence. His foolish utterances have no effect on the Princess, whose heart is another's. Angered, he attempts to put down his rival but fails, and is overthrown. Beaumont and Fletcher present this Duke as a most despicable figure. He is given little prominence in the play, but his selfishness and conceit stand out and make his doom inevitable.

The Duke in "The Woman Hater" is extremely jealous of his mistress' love. He becomes furious when he finds Oriana in Gondarino's house. He puts her to the most trying tests to detect whether or not his suspicions are true. Here Beaumont and Fletcher are in sympathy with the Duke for he is made the hero of the play. He is a braggart and coxcomb but he honors justice and virtue. He has ample cause

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for suspecting Oriana's chastity and his punishment of Gondarino is very just. He puts down the woman hater, and wins his love.

The Duke in "The Loyal Subject"; Ptolemy in "The False One", and the Duke in Cupid's Revenge, listen to false and foolish counsels which have disastrous results. In "The Loyal Subject", the Duke dismisses his noble general Archas and appoints Boroskie his flatterer. When the kingdom is in danger and the soldiers refuse to fight, save under Archas, he is forced to recall him. At the suggestion of the malicious Boroskie, he suspects Archas of evil designs against the kingdom. He punishes him severely and demands of him that he send his daughters to the palace. He dotes foolishly on Honora and Viola but their strong sense of honor forbids him to go further. When he discovers the villainy and deceit of Boroskie he repents bitterly.

Ptolemy, at the suggestion of the foolish counsellors deprives his sister, Cleopatra of her share in the throne, has Pompey beheaded, and presents Caesar with the richest gifts of Egypt. He hopes by this to gain favor, position, honor and safety, but instead he loses all and is overthrown.

The Duke in "Cupid's Revenge", in all pride and conceit, promises to grant his daughter any wish she may desire. When she asks that the worship of love be put down, he is too proud not to keep his promise, so orders it done, altho he knows that it is wrong. This results in the murder of the whole family.

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Beaumont and Fletcher's aim in the last three Dukes seems to have been, to show the evil result of listening to false and unwise counsel. These Dukes are not detestable in themselves but become so by acting on their flatterer's advice.

The Duke in "The Honest Man's Fortune" and the King in "Philaster" are ambitious usurpers who fail in their designs. The former is an ill-humored, detracting braggart. By false methods he obtains the lands belonging to the honest Mountaque. He accuses his wife of evil practices, causing her to be suspected and banishes her. Finally contention grows against him until he is forced to yield.

The King in "Philaster" is a feeble coward. He fears Philaster, whom he has deprived of his kingdom. To make his hold secure, he plans to marry his daughter Arethusa to Prince Pharamond. At the suggestion of the wicked Megra he suspects Arethusa's chastity. When he learns of Philaster's love for his daughter, he orders him killed. The King fails in all his designs and is overthrown.

The Kings in the last two plays are pictured in the most unflattering colors. They disgust the reader and their evil designs are predestined to failure.

The Duke in "Nice Valour" commits an act of impropriety in public and is put in an embarrassing situation. He loses the friendship of the faithful Shamont, which disturbs him greatly. He puts forth every effort to regain his confidence and good will, and when at last successful, he considers it

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a great victory.

"Rise then, we are even; I never found it harder,  
To keep just with a man. My great work is ended.\*

Altho' this duke is a braggart, he is not pictures as of the utterly detestable type. He is presented in a way in which he gains the interest and favor of the reader.

Of the nine Dukes in these plays, all but two, the Duke in "The Woman Hater" and the Duke in "Nice Valour", are presented as utterly detestable characters. Our dramatist's purpose in "Rule a Wife and Have a Wife" and "Woman Pleased" seems to have been to show the inevitable doom and overthrow of the foolish, selfish, wanton, and low-principaled Duke. "The Loyal Subject", "The False One" and "Cupid's Revenge" show the disastrous result to the kingdom as well as to the King when he heeds a malicious and flattering counsellor. In "The Honest Man's Fortune" and "Philaster", Beaumont and Fletcher emphasize the price the usurper pays for his ambitious attempts. "Nice Valour" brings out the inconvenience occasioned by acting in a way unbecoming to a King. In "The Woman Hater" is shown a haughty bragging, cruel Duke who causes much suffering, but who redeems himself and turns out a hero.

The lustful tyrant is a thoroughly repugnant monster. He is a ravisher of women and an object of contempt and hatred. This type is represented by Valentinian; the King in "The Maid's Tragedy"; Ferrand in "The Double Marriage" Antigonus

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\*"Nice Valour" Act V.Sc.3

in "The Humorous Lieutenant" Frederick in "A Wife for a Month"; Theanor in "The Queen of Corinth" Pharomond in Philaster and Lavall in "Four Plays in One".

Valentinian is smitten with the charms of Lucina, wife to the general Maximus. In every conceivable manner he attempts to undermine her faith to her husband but fails. He forces her to a remote chamber in the castle where he has his will despite her prayers. Lucina's passionate reproaches fail to move this awful ravisher.

The King in "The Maid's Tragedy" dishonors Evadne; then to conceal his horrible sin, he commands Amintor to break with his troth plight, Aspatia, and marry Evadne. He makes of Amintor a fence to protect himself in his outrageous pursuits.

Lavall in "Four Plays in One" tortures and ravishes women and causes terrible suffering. He is a lustful monarch who desires only to satisfy his dreadful passions.

In each of these cases retribution is brought upon the lustful tyrant by having to suffer a death of the most unspeakable horror. Valentinian is poisoned by Maximus, whose wife he has abused. He undergoes the most dreadful agony before he dies. The King in "The Maid's Tragedy" is taunted and tortured before he is finally stabbed by his victim Evadne. Lavall is ruined in his rage when death overtakes him.

Frederick, in "A Wife for a Month" dotes on Evanthe, the chaste wife of Valerio. He tries to entice her to accept his affections but in vain. He puts a curse on Valerio so he cannot enjoy Evanthe as his wife at the risk of her death.

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Antigonous in "The Humorous Lieutenant" is smitten with a passion for Celia, his son's love. In vain he attempts to shake her loyalty to Demetrius. His alluring offers fail, however, and his lustful designs upon her chastity react for his own defeat.

In each of the preceding cases, the lustful usurper is defeated in his wicked attempts.

Theanor, in "The Queen of Corinth", is a vicious Prince, who abuses women for the sake of revenge. When Merione, whom he loves becomes the betrothed of the Prince of Argos, he abuses her as revenge against Argos. He abuses Beliza likewise because he hates her lover Euphones.

Ferrand, in "The Double Marriage", and Pharamond, in "Philaster", are poltroons who lead lives of lust for the sake of their own pleasure. Ferrand has intrigues with the evil Marcia, who is his enemy's daughter, and Pharamond has dealings with the base Megra. Both are detestable and are pictured in the most unflattering colors.

These lustful tyrants are all presented as despicable. They commit unspeakable crimes, and exercise severe cruelty over their subjects. In the end they are overthrown, however, and made to suffer for their atrocious deeds. Beaumont and Fletcher have pictured in these plays the most abhorred and repugnant kings imaginable, and in each case have emphasized the inevitable doom that they must meet.

The treacherous murderer is the jealous malicious Rollo

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in "The Bloody Brother", who cruelly cuts down Otto that he might be sole ruler in the kingdom. First he arranges to have Otto poisoned at a feast, but his plans miscarry. Then he comes upon him outright and murders him wretchedly. He commands those about him, under penalty of death to swear to his innocence and to accuse Otto of bloody intent, which resulted in his own murder. He beheads mercilessly all who refuse to comply with his command. Rollo is of the same type as Brunhilt in "Theirry and Theodoret", whom I have treated under the base woman type. Beaumont and Fletcher present this character as being wholly bad and utterly depraved. They have him severely punished and destroyed in the play. He is lured by Edith to her home where his murder, previously planned is performed without pity.

The violent hero is a person of ungovernable passion and resembles some what the braggart type, described above. He is represented by Arbaces in "A King and No King"; and by Theirry and Theodoret. This character is not altogether evil, as prove to be the hero in the end, but his nature is such that I thought it wisest to discuss him under the evil type.

Arbaces is rather a complex character. He is described by Mordonius as being "Angry and patient, and merry and dull, and joyful and sorrowful in extremities in an hour."\* An overwhelming passion is kindled in his breast at the sight of Panthea, his supposed sister. He confines her to prison as a

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\* "A King and No King" Act I.Sc.1, l.88.

check to his lustful desires. In his struggle against what seems to him, incestuous love, he fails. He exercises absolute authority in the kingdom and can conquer any ruler, but at the same time he is overthrown in his love by the words brother and sister. He reaches the crisis finally and can no longer restrain himself so discloses his passion to Panthea. Altho' Arbaces is a braggart, a tyrant and a lustful character, he is not condemned in the play but made a hero. Beaumont and Fletcher moderate his evil qualities by exhibiting in him a sense of justice and rectitude. Arbaces turns out to be no brother to Panthea and thus can realize the happiness of making her his wife.

Theirry and Theodoret are not presented as enviable characters in the least. Disgust is aroused against them, as well as against Brunhalt, in the play, yet they are made heroes. Theodoret banishes Brunhalt on account of her wickedness and adultery. Then with his forces he marches against Theirry with whom Brunhalt has sought protection. The brothers become reconciled when they meet, but later Theodoret is killed by the intrigue of Brunhalt. Theirry tries to establish peace and rule rightously but is crossed on every side by the evil mother. He is deprived of his Queen, the saintlike Ordella, and finally poisoned by the malicious Brunhalt.

Theirry and Theodoret are pictured as heroes. Their subjects rise up and avenge their deaths. Brunhalt and her evil instrument are destroyed and Theodoret's daughter becomes the ruler.

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The base woman is distinguished by an absence of all shame. She is cruel, lustful and utterly depraved. Our dramatists picture her as disgusting, atrocious and repugnant. This character is represented by the two Queen mothers, Arane, in "A King and No King", and Brunhalt, in "Theirry and Theodore". Martia, in "The Double Marriage" can also be placed under this type.

Brunhalt is a malicious queen mother. She cruelly destroys her whole family that she might rule the kingdom as a tyrant, and live a life of lust without opposition. She fails, and in the end her awful crimes react for her own destruction.

Arane, likewise, is a wicked queen mother. She has a very minor part in the play but is the cause of much suffering and tragedy.

Martia is a dishonorable Princess. After robbing her father and setting free his foes, she gives herself up as a sensual beast to the King, who is her father's worst enemy. She breaks up the home of Julian and Virolet and later causes their deaths. Finally she is overthrown and murdered; being doomed by her father.

Beaumont and Fletcher show no sympathy for these dreadfully base women, but have them destroyed wretchedly. They bring out by these characters the inevitable doom and destruction of cruelty, lust, tyranny and depravity.

The "arrogant woman" is very similar to the braggart Duke. She is proud, haughty, and self praising. She is seen in Erota, in "The Laws of Candy"; in the Duchess in "Women Pleas'd; and in Bonduca.

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Erota considers herself more than woman: a goddess. She thinks that no man can deserve her.

"I will live free and simple till I find,  
 Something above a man to equal me;  
 Put all your brave heroes into one,  
 Your Kings and Emperors, and let him come  
 In person of a man, and I should scorn him,  
 Must and will scorn him."\*

She rebukes Philander who worships her, and falls in love with Antonius, who, in turn, scorns her. After many trials and failures, she finally accepts Philander, who has remained faithful to her. Thus, she is subdued.

Beaumont and Fletcher seem to satirise the idea of divine right of Kings in this character. As I shall discuss this doctrine in a following chapter, I merely mention it in this connection.

Bonduca, indulges in a strain of contemptuous triumph when the Britons have defeated the Romans in a pitched battle. She is rebuked by her kinsman and general, Caratach, for this boasting. In a later battle the Romans subdue the Britons and demand of Bonduca that she yield herself up as prisoner. She kills herself and her two daughters to save their honor. Our dramatists were undoubtedly in sympathy with this character for they present her very favorably. She is exalted in her death scene. Bonduca rather belongs to the good type, but for the sake of convenience, I have discussed her character with the other arrogant women.

The Duchess, in "Women Pleas'd", invites the Duke of Siena to the palace as suitor to her daughter. She forbids the Princess to receive any attention from Silvo, who is only

a servant, and banishes him. With the help of the Princess, however, he outwits the Duchess and wins his love. In this character is emphasized the overthrow of pride and superficiality by simplicity and sincerity.

The good type is represented by the benevolent King, the just judge, the powerful King, the sentimental hero, the virtuous Prince, the benevolent Queen, the love-lorn maiden, the sentimental heroine and the virtuous Princess.

The benevolent King is an equal father to all his subjects and is honored and revered by them. He is kind, just and unselfish: ever watchful for the best interests of others. He is represented by Alphonso, in "A Wife for a Month", the King, in "The Island Princess", and in "The Mad Lover", and Emanuel in "Four Plays in One".

Alphonso has been put down and deprived of his kingdom by Frederick, but rises again and regains it. Everyone is in sympathy with him and helps him, even Frederick's queen, who becomes his wife when Frederick is banished. He rules kindly, but justly, and is highly honored by his subjects.

The King, in "The Island Princess", is imprisoned and mistreated by the governor of Sidore, but he bears his misfortune like a brave soldier. He suffers every torture rather than depart from his convictions. He is rescued from his enemy by the brave Armusia and is exalted to his former place as King of his people. Beaumont and Fletcher show, in both these Kings, a worthy and virtuous ruler robbed of his kingdom and put down but rising again to his rightful place.

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The King, in "The Mad Lover", loves his people and tries to please them. When Calis, his sister, falls desperately in love with Polydore, he pleads her cause with him. Likewise, he pleads with Calis to accept the general Memnon, when the country is threatened with danger and on Memnon's happiness depends its safety. He lets Calis choose her lover and grants Memnon his wish, namely, service in war. This King is presented very favorably. He is a just, kind ruler without opposition.

Emanuel is seen only in his attitude toward the "Four Plays". He is favorably impressed with the entertainment and with the morals taught in each play, which probably indicates that he possessed the noble qualities of kingship emphasized in the plays. In the characters of these benevolent Kings our dramatists give the impression of what they believed kingships should be.

The just judge closely resembles the benevolent King. He is kind to his subjects and possesses a superiority of judgment and ability over them. He settles disturbances and differences satisfactorily and restores peace in the kingdom. The just judge is seen in "The Lover's Progress", "The Maid in the Mill" and "The Fair Maid of the Inn."

In "The Lover's Progress", he clears and sets free the virtuous Calista who has been falsely accused of adultery and murder. In "The Maid in the Mill", he settles a misunderstanding between the lovers, Antonio and Ismenia, and brings about

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a reconciliation between their families. In "The Fair Maid of the Inn", he settles, favorably, the differences between two families. In each of these cases the King is summoned to act as judge. He plays a minor part in the play but is very favorably pictured by our dramatists.

The powerful King possesses power in his mere presence. He is always successful in his undertakings even tho' his side be the weaker. His enemies crouch before him. The best representation of this type, in Beaumont and Fletcher's plays, is Caesar in "The False One". Others are: the Duke of Sesse in "The Double Marriage" and Henry VIII.

Caesar, after having conquered Pompey, invades Egypt. The Egyptians bow to him and try every means possible to obtain his favor. When, finally, they attack him unexpectedly, he subdues them with an inferior force and becomes ruler of both Rome and Egypt.

The Duke of Sesse has been banished by King Ferrand from the court. When he comes back and murders the King, he himself is declared King by the subjects of Ferrand. Henry VIII is a King of great power and success, tho' not essentially of the good type. He brings about the fall of certain characters at will, like Buckingham, Wolsey and Katharine, and the rise of others like Anne Bullen and Cramner. In the end he is conquered by the venerable and saintly character of Katharine.

The sentimental hero is a very pure, noble, generous, affectionate, brave, chivalrous and courageous character. He possesses a passion for a virtuous woman and braves every dang-

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er to protect and win her. This character is seen in Philaster, Leucippus, in "Cupid's Revenge", Demetrius, in "The Humorous Lieutenant", Philander in "The Laws of Candy", the Duke in "The Chances" and Gerard, in "The Four Plays". In each case, the hero encounters many obstacles on account of his pure love, but, after much suffering and endurance, he triumphs.

Philaster is opposed on every hand by Arethusa's father and by Pharamond, his rival. He is forced to meet many trials and endure much suffering. In the end he conquers his enemies and wins Arethusa. Leucippus has a most painful career because he sanctions his sister's bequest that the images of Cupid be destroyed. He turns out to be the hero in the play altho' he is destroyed by the wicked Bocha. Demetrius is made to face every obstacle in his love for Celia. His father sends him to war and then becomes his rival for the hand of Celia. His father attempts to shake Celia's loyalty to her lover by alluring offers but fails. Demetrius comes out victorious. Philander is repulsed and rebuked by Erota whom he passionately loves. He remains faithful to her, in spite of the scorn he receives, and finally conquers her. The Duke, in "The Chances" is falsely suspected of being a lustful monster and an attempt is made to murder him. He conquers his slanderers by proving that he is worthy and virtuous, and thus is allowed his love. Gerard has possessed a true affection for Violante from childhood. He is suspected of lust and Violante is taken from him. An attempt is made to poison him but the plan miscarries. Later, it is learned that he is a

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Prince by birth and so he is pardoned.

Beaumont and Fletcher emphasize in these characters the triumph of pure love over any obstacle. They present these Princes very favorably and direct the reader's interest toward them.

The virtuous hero is the Prince or King who is wronged and made to suffer unjustly. He is deprived of his rights and imprisoned by a cruel tyrant as a rule. This type is represented by Otto, in "The Bloody Brother", Agenor, in "The Queen of Corinth", Oscanio, in "The Double Marriage", Casro, in "The Prophetess", Sophocles, in "The Four Plays," Tigranes, in "A King and No King," and the King, in "The Prophetess." Phil-aster, who has already been described as a sentimental hero, also represents this type. These characters are considerate, temperate, and just persons, who bear their abuse and punishment heroically and finally triumph.

Otto is murdered by his malicious brother because of his inherited right to the throne. Altho' murdered, he triumphs, since the people in the kingdom avenge his death by destroying his brother Rollo. Agenor is persecuted by his vengeful and jealous rival. Oscavio is punished for the sake of revenge against his wicked father. The two Kings in "The Prophetess" are in turn imprisoned as a result of rivalry between their kingdoms. Sophocles is persecuted on account of his honor and virtue.

These characters are all exalted and glorified in the end. Beaumont and Fletcher show in these types the triumph

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of virtue over the evil and wicked in royalty.

The benevolent Queen is of the same type as the benevolent King. She is venerable, discreet and exceedingly unselfish. She suffers the greatest personal loss for the good of her people. She is an equal mother to all and is regarded with reverence and respect. This type is represented in the Queen of Corinth, Katharine, in "Henry VIII", Sophia, in "The Bloody Brother", Isabella, in "The Four Plays", the Queen, in "Valentinian," the Princess, in "The Loyal Subject", the Queen, in "A Wife for a Month", the Duchess, in "The Passionate Mad Man", and the Duchess, in "The Honest Man's Fortune."

The Queen of Corinth governs justly and without opposition. Merione, whom she prizes deeply and desires as wife to her son Theanor, she willingly allows the Prince of Argos when he agrees to the peace terms. She protects the life of Emphones who is falsely accused of having abused Merione and Beliza, at the risk of her own son being murdered. She doesn't hesitate to pronounce her son's doom when she learns of his outrageous deeds. When others plead mercy for him she answers:

"By all the honor that I owe to justice,  
He loses me forever that seeks to save him,  
Bind him I say: As a Queen and patroness to  
justice,

I command it."\*

Bonduca is a very amiable, capable and just Queen.

Katharine is divorced by Henry VIII and her place taken

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\* Queen of Corinth. Act V, Sc.2.

by Anne Boleyn. She accepts her state of humiliation with patience, and suffers quietly; bearing no grudge against anyone. When the King learns of her thought for him and of her intense suffering, he is moved and regrets his cruelty. Thus Katharine wins by her saintliness and benevolence.

Beaumont and Fletcher show thru' this Queen that they believed truth and benevolence of character to be a greater influence in the kingdom than the crown.

Sophia, the mother of Rollo and Otto, strives to bring about peace between the brothers. She pleads with Rollo against his bloody designs. She greives for the fate of Otto and encourages the people to avenge his murder. She has a very small part in the play but is presented as a kind and just Queen mother.

Isabella, by her attitude toward the entertainment of The Four Plays, impresses one that her character resembles that of the benevolent Queen. This is the only position in which she appears in the play.

The Queen, in "Valentinian", the Princess, in "The Loyal Subject", the Queen, in "A Wife for a Month", the Duchess, in "The Passionate Mad Man", and the Duchess, in "The Honest Man's Fortune", all play minor parts but have the traits of a benevolent Queen. The situations in which they appear is almost identical in each play. They all foresee the coming danger to the kingdoms and attempt to save them from destruction.

The love-lorn maiden is an intensely sentimentalized

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character. She is pure, meek, and utterly self-renounced. She is devoted under the most discouraging circumstances. Our dramatists present her as ideally perfect. She is seen in Arethusa, in "Philaster", Panthea, in "A King and No King," Ordella, in "Theirry and Theodoret" and Celia, in "The Humorous Lieutenant."

Arethusa conceives a passion for Philaster who scorns her on hearing the false infamy regarding her. In the forest, she pleads with him to kill her now that she has lost his love. When the King condemns him to be killed, she pleads for his custody that she might spare his life if possible. When Philaster is convinced of Arethusa's innocence, she readily forgives him and accepts him.

Panthea, like Arethusa, conceives a passion for the King. Her happiness may never be realized, as the King is her supposed brother. Consequently she is eager to give up her life to serve others. Like her lover, she is overjoyed when it is discovered that he is no King and not her brother as now their mutual love can be realized.

Ordella is gifted with every attribute to make her beautiful and saintly. She worships Theirry, her husband, but is severed from him by the wicked intrigues of the evil Brunhalt. She declares her complete resignation to die for the welfare of France. When told by Theirry that on her death depends the safety of the country, she answers:

"You are the King, sir,  
And what you do I'll suffer: and that blessing  
That you desire, the Gods shower on the kingdom."\*

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Celia possesses a love for Demetrius that nothing can destroy. The King tries in vain to shake her loyalty to her lover, but she succeeds in shaming the lustful monarch and wins her affianced Prince.

The sentimental heroine closely resembles the love-lorn maiden, but is not so utterly self-renounced and devoted. She falls in love with a certain character and then contrives a scheme whereby she is successful in winning him. She is a virtuous character and is presented favorably. She is represented by Colis, in "The Mad Lover", Belvidere, in "Women Bless'd" and Cleopatra, in "The False One."

Colis falls desperately in love with Polydore who scorns her at first but she finally wins his love. Belvidere is prevented from accepting her lover by her mother, but finally she contrives a way whereby she is successful in outwitting the Queen and attaining her desire. Cleopatra decides to marry Caesar and thus regain her share in her lost kingdom. She is successful in carrying out her plan.

The virtuous Princess is she who lives a life of purity and devotion to others. She meets many obstacles and trials but overcomes them by means of her strength of character. She is represented by Quisare, in "The Island Princess, Cassona and Aurelia, in "The Prophetess" and the Princess, in "Cupid's Revenge".

Quisare in order to free her brother from imprisonment offers her hand in marriage to his rescuer. When her lover chooses death rather than abandon his Christian belief, she

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accepts his faith and is ready to meet death with him. Cassana and Aurelia are both devoted to helping their King fathers. In each case the Princess strives to rescue the King from imprisonment and to help him regain his kingdom.

The Princess, in "Cupid's Revenge" is a little difficult to classify as regarding good and bad types. In all sincerity, seemingly, she wishes love to be done away with as she regards it a sinful thing. As a result she falls a victim to the very thing she has condemned. According to the way this character is presented she could be classified with either the good or the bad type.

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### Divine Right in Beaumont and Fletcher.

The doctrine of divine right of Kings had reached its height during the period that our dramatists wrote. James I believed that Kings governed, not by the will of the people but by divine right. During the middle ages much had been heard of the church as a divine institution and some people held that Kings and Emperors also ruled by virtue of divine right. In the sixteenth century this belief in the divine character of the state came to be widely accepted. Martin Luther's revolt from Rome and his denial of papal supremacy caused him to emphasize the divine right of the secular princes. James I eagerly accepted this idea and developed it into a theory of divine hereditary right. He maintained that as the Lord's annointed and immediate representative of the Diety, all power and government was vested in him and he could do no wrong. This doctrine was supposed to relieve the King from human responsibility. On the other hand the members of Parliament held that political power sprang from the will of the people. Naturally, much contention resulted between the Royalists and the Parliamentarians.

It was but natural to find this doctrine entering into the plays of many of the great dramatists of the period. Divine right of Kings in Beaumont and Fletcher has created a great deal of interest among scholarly critics of English literature. Equally eminent critics have taken opposite views regarding the poet's<sup>7</sup> belief.

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Coleridge, in his "Notes on Shakespeare and Other Poets", makes the statement: "It is worth noticing that of the three greatest tragedians, Massinger was a democrat, Beaumont and Fletcher the most servile jure divino royalists and Shakespeare a philosopher." \*

Whipple makes a similar statement regarding our dramatists: "They believed in the divine right of Kings as piously as any bishop".\*\*

On the other hand, such a critic as G.C.Macaulay held that Beaumont and Fletcher were not believers in the divine right of Kings and did not attempt to teach this doctrine in their plays.\*\*\*

Whether or not Beaumont and Fletcher were jure divino royalists, they introduce the doctrine into nearly every play under this discussion.

It cannot be doubted that Amintor in "The Maid's Tragedy" is a servile jure divino royalist. Loyalty could hardly go farther than to the unbroken submission of this subject to the King, whose orders he regards as a sacred duty. At the King's command he breaks with his troth plight Aspatia and marries Evadne. Then in the terrible scene that follows, when Evadne confesses her dealings with the King and that her marriage to Amintor is just to serve as a veil to hide the King's guilt, Amintor is embittered and indignant but his

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\* "Notes on Shakespeare and Other Poets". Vol. IV, p. 202. edited by Mrs. H. N. Coleridge. Harper & Bros. N. Y. 1871.

\*\* "Literature of the Age". p. 161. Edwin P. Whipple. Houghton Mifflin & Co. 1883.

\*\*\* "Francis Beaumont". G. C. Macaulay. London 1883.

sense of loyalty to the King outweighs his indignation and he submits:

"Oh, thou hast named a word, that wipes away  
All thoughts revengeful!  
In that sacred word,  
"The King," there lies a terror: what frail  
man  
Dares lift his hand against it? Let the Gods  
Speak to him when they please: till when, let us  
suffer and wait." \*

Later in speaking to the King he says:

"As you are mere man,  
I dare as easily kill you for this deed  
As you dare think to do it, But there is  
Divinity about you, that strikes dead  
My rising passions: As you are my King  
I fall before you, and present my sword  
To cut mine own flesh, if it be your will."\*\*

Towards the last when Amintor loses his distemper and becomes enraged at the King for bringing dishonor on him he resolves to slay him. Melantius fears he will overthrow his designs for revenge so calls his attention to the fact that it is the King with whom he intends to fight. At this thought Amintor changes:

"I cannot tell  
What thou has said: but thou hast  
Charmed my sword  
Out of my hand, and left me shaking here,  
Defenceless."\*\*\*

After having killed the King, Evadne appears and tells of her dreadful deed, thus hoping to be received by Amintor. Instead

\* Act II. Sc.1  
\*\* Act III. Sc.1  
\*\*\* Act IV. Sc.2

he repulses her:

"Thou hast touched a life,  
The very name of which had power to chain  
Up all my rage, and calm my wildest wrongs."\*

Altho Amintor shows an unquestioning obedience and loyalty to the King and a belief in the mystical nature of Kingship, it could not have been the aim of Beaumont and Fletcher to teach the doctrine of loyal omnipotence in "The Maid's Tragedy". If such had been the purpose, surely the King would not have been made to perish so mercilessly at the hands of Evadne whom he had wronged. Evadne binds him to the bed when he is asleep, then awakens him and taunts him. She holds up before him his horrible deeds and practices, curses him for depriving her of her honor and tells him that she has come to kill him. He pleads for mercy but of no avail as she shows no pity, whatever, and will have her vengeance. He commands her to hold when she stabs him, but she only taunts him further and makes his end most dreadful. When he asks her what bloody villain provoked her to this murder, she answers: "Thou, thou monster"! He asks for pity and she answers by stabbing him three times saying:

"Hell take me then! This for my lord Amintor,  
This for my noble brother! And this stroke  
For the most wronged of women!"\*\*

The King dies unpitied, absolutely helpless at the hands of her, whom he has so shamefully wronged. The King as presented does not possess arbitrary and unlimited authority. True

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\* Act V. Sc.4  
\*\* Act V. Sc.2

jure divino royalists would have shown the King strong and triumphant and not so pitifully weak and miserable. The play emphasizes rather the awful and fatal result from a belief and adherence to the doctrine, both to the King and to his submissive subject.

Archas, in "The Loyal Subject," likewise, shows an unquestioning loyalty to the King. He willingly submits, when he is exiled by the Duke and his place as commander of the army given to the villainous Boroskie. Later he yields to the Duke's wishes again, by resuming command and subduing the enemy. No matter what the Duke's commands, Archas unquestionably submits, even tho' it mean that he must sacrifice his fortune, his happiness, and the honor of his family. He humbly accepts the cruel and unjust punishment inflicted by the Duke, who falsely suspects him of malicious designs against the kingdom. When the soldiers praise him he says:

"Do not love me so you lose allegiance,  
Love that above your lives."\*

Archas holds it his duty always to be loyal to the King as King, but no hint is given which indicates that he regards him as of divine power or right.

The King in this play does not possess unlimited power and authority. He is extremely unjust and cruel in his demands and punishment of Archas but repents when he realizes that he is in the wrong. He praises the honesty and virtue of Archas and resolves to follow him in his noble designs.

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\* "The Loyal Subject". Act IV. Sc.7

Thus we see the King overthrown in his tyranny by virtue.

If Beaumont and Fletcher purposed to emphasize the doctrine of divine right in "The Loyal Subject", they undoubtedly would have shown the king successful and triumphant in his arbitrary power instead of beaten. Besides, they direct the reader's interest against the King and cause him to be regarded with contempt. At no time is the reader impressed with the unlimited power of the King.

"The Loyal Subject" seems to be an argument against the statement that Beaumont and Fletcher are jure divino royalists rather than for it.

Aecius in "Valentinian" also shows an unquestioning obedience to the King. He is the Emperor's loyal general and lives up to the principle of loyalty and discipline in everything. Because Pontius dares to express too openly the resentment felt by the soldiers toward the King for their lack of pay and inactivity, Aecius reduces him from captaincy.

"But speaking something roughly in his want,  
Especially of wars, the noble general  
Out of a strict allegiance, cast his fortunes."\*

Aecius knows that the King is not a noble personage but, due to his allegiance, he refuses to oppose him. He is loyal to the throne always but no flatterer of the King. When the King becomes angry because he is so plain spoken Aecius begs him to take his life.

Aecius: "I am old, sir,  
And ten years more addition is but nothing:  
Now, if my life be pleasing to ye, take it.

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Upon my knees, if ever any service  
 (As, let me brag, some have been worthy notice),  
 If ever any worth, or trust ye gave me,  
 Deserved a fair respect."\*

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"I see <sup>anger</sup>  
 And death look through your eyes: I am marked  
 for slaughter,  
 And know the telling of this truth has made me  
 A man clean lost to this world: I embrace it:  
 Only my last petition, sacred Caesar,  
 Is, I may die a Roman."\*\*

When he learns how Valentinian has dishonored the fair Lucine,  
 Maximus' wife, he is overcome:

" I have seen enough to stagger my obedience;  
 Hold me, ye equal gods! this is too sinful."\*\*\*

But when Maximus speaks of revenge, he answers:

"I'll tell ye,  
 (And I must tell ye truth,) were it not hazard,  
 And almost certain loss of all the empire,  
 I would join with ye: were it any man's  
 But his life, that is life of us, he lost it  
 For doing of this mischief: I would take it,  
 And to your rest give ye a brave revenge:  
 But, as the rule now stands, and as he rules,  
 And as the nations hold, in disobedience,  
 One pillar failing, all must fall, I dare not:  
 Nor is it just you should be suffer'd in it;  
 Therefore again, take heed! On foreign foes  
 We are our own revengers; but at home,  
 On princes that are eminent and ours,  
 'Tis fit the gods should judge us. Be not rash,  
 Nor let your angry steel cut those ye know not;  
 For by this fatal blow, if ye dare strike it  
 (As I see great aims in ye) those unborn yet,  
 And those to come of them, and those succeeding,  
 Shall bleed the wrath of Maximus." \*\*\*\*

\* Valentinian Act I. Sc.3  
 \*\* " Act I. Sc.3, 1.228  
 \*\*\* " Act III Sc.1, 1.181  
 \*\*\*\* " Act III Sc.3, 1.144.







"Oh, King, that thou knewest I love thee,  
how I loved thee!  
And where, Oh King, I barrel up they beauty"!\*

When the effect of the potion is passed, the following scene takes place between the King and the Lieutenant:

Antig: And did I seem so young and so amiable  
to ye?

Lieut: Ay, truly, sir, and ever as I thought on ye,  
I wished and wished--

Antig: What did's't thou wish, I prithee?

Lieut. Even that I had been a wench of fifteen for ye;  
A handsome wench sir.

Antig: Why, God-a-~~mercy~~, soldier!  
I seem not so now to thee?

Lieut: Not all on't;  
And yet I have a grudging to your grace  
still.

Antig: Thou wast never in love before?

Lieut: Not with a King.

And hope I shall never be again, truly, sir.  
I have had such plunges, and such bickerings,  
And, as it were, such runnings a-tilt  
within me!

For, whatsoever it was provoked me toward ye--

Antig: God-a-mercy, Still!" \*\*

That Beaumont and Fletcher were jure divino royalists and would allow themselves to indulge in such exaggerated satire on loyalty to the King as the above quoted episode, is a question.

In a number of these plays allusions are made to divine

\* The Humorous Lieutenant. Act IV. Sc.6

\*\* The Humorous Lieutenant, Act V. Sc.2

right in certain speeches of different characters, altho divine right is not a main theme in the play.

In "A Wife for a Month", Valerio in speaking of the Queen says:

"But that they Queen  
Is of that excellent honesty,  
And guarded with Divinity about her,  
No loose thought can come near, nor flame un-  
hallowed  
I would so right myself."\*

From this we could naturally suppose that Valerio believed in the divinity of Kings, but later in the same scene he says of the King:

"But Kings are men, and live as men and dye too,  
Have the affections men have and their falsehoods;  
Indeed they have more power to make 'em good,  
The King's to blame." \*\*

In "Bonduca" we have a denial of the divine right of Kings in one of the Queen's noble speeches. When she is told by one of her captives that she cannot escape the strength of the enemy, but must yield and adore and fear the power of Rome, she answers:

"Tis not high power that makes a place divine,  
Nor that men from Gods derive their line--  
But sacred thoughts in holy bosoms stor'd,  
Make people noble, and the place ador'd."\*\*\*

The following speeches are taken from "The Island Princess":

"She is a princess and she must be fair,  
That's the prerogative of being royal."\*\*\*\*

\* A Wife For a Month. Act IV. Sc.1

\*\* A Wife For a Month. Act IV. Sc.1

\*\*\* Bonduca Act IV. Sc.1

\*\*\*\* The Island Princess. Act.I. Sc.1

"Tho' I be  
A princess, and by that prerogative stand free  
From the poor malice of opinion,  
And no ways bound to render up my actions,  
Because no Power above me can examine me."\*

Tis not the person nor the royal title,  
Nor wealth, nor glory, that I look upon,  
That inward man I love that's lived with virtue,  
That well deserving soul works out a favor". \*\*

If we can judge Beaumont and Fletcher's opinion on divine right from such speeches as quoted above, it is quite evident that they did not believe in this doctrine. Considering the play as a whole, the reader's interest is directed against the theory.

On the other hand isolated speeches in many of Beaumont and Fletcher's plays bespeak a belief in divine right. In "Theirry and Theodoret" one of Ordello's speeches could be interpreted as indicating such a belief.

"You are the King, sir,  
And what you do I'll suffer: and that blessing  
That you desire, the Gods shower on the Kingdom"\*\*\*

This is the only speech in the play, however, that hints of divine right, and one is hardly justified in accusing Beaumont and Fletcher of an adherence to the doctrine on this evidence. Furthermore, the chief royal characters in this play, Theirry, Theodoret, and Brunhalt are all beaten and put down--a denouement not in keeping with divine and unlimited power.

Arethusa's speech in "Philaster" can be considered in

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- \* The Island Princess. Act I.Sc.1
- \*\* The Island Princess. Act I. Sc.1
- \*\*\* Theirry and Theodoret" Act. IV. Sc.1.

a like manner.

"And for me,  
I have a power to pardon sins as oft  
As any man has power to wronge me." \*

With the exception of this speech there is nothing in Philaster which indicates a belief in divine right.

In "Cupid's Revenge", one of the King's subjects, Nilo, When questioned regarding his destruction of the images, says:

"The Duke commands it so,  
I have commission that I must not break."\*\*

It seems that Nilo exhibits an unquestioning loyalty to the King and a belief in the mystical nature of Kingship and yet Beaumont and Fletcher show their belief in this play that the power of royalty is not boundless and unlimited. The King, as well as the Prince and Princess, is destroyed on account of this deeds.

The King in "A King and No King", in boasting of himself says:

"I could tell the world,  
How I have laid his Kingdom desolate.,  
By this sole arm, prompt by divinity."\*\*\*

In spite of such a speech Beaumont and Fletcher's belief in the falsity of divine right is proven in this play, in as much as the King, after all, is found to be no King.

In "The Mad Lover", there is a hint of divine right in the following speeches:

Syph: "And she shall have her whole will?

Cle: Yes, tis reason:

She is a Princess, and by that rule boundless\*\*\*\*

\* Philaster. Act V.Sc.5

\*\* Cupid's Revenge. Act.I.Sc.1

\*\*\* A King and No King. Act.I ,Sc.1

\*\*\*\* "The Mad Lover" Act.IC. Sc.3

Likewise, Shamont's speech regarding the Princess in "Nice Valour", hints of the divinity of Kings.

"The very front of virtue, that blest Lady, the  
Duke's sister,  
Created more for admiration's cause,  
Than for lover's ends; whose excellency sparkles  
More in Divinity, than mortal beauty."\*

In "Coronation" too, Lisimachus' speech to the Queen implies a belief in the mystical nature of royalty:

"How madam? do not make me dream of heaven,  
And wake me into misery, if your purpose  
Be, to immortalize your humble servant,  
Your power on earth's divine, Princes are here  
The Copies of Eternity, and create,  
When they but will our happiness."\*\*

There is nothing in "The Mad Lover" "Nice Valour" or "Coronation" to convince one that Beaumont and Fletcher believed in the divine right of Kings. The fact that the speeches quoted above are put into the mouths of certain of their characters does not prove that they are the convictions of our dramatists. To discover our dramatists belief, we must note how they direct the reader's interest and sympathy, and how they picture the King in his realm. With reference to these plays, in each case, the reader is not impressed with the mystical nature of royalty nor the arbitrary power of Kingship.

In concluding this discussion as to whether or not Beaumont and Fletcher are jure divino royalists, I shall quote a brief passage from G.C.Macaulay's survey of the question:

"Surely if these authors were such devoted royalists, and aimed so constantly at exhibiting their loyalty on the

**getting started**

\* "Nice Valour" Act.IV. Sc.1

\*\* "Coronation Act, I. Sc.1.

stage, it is strange and even unaccountable that so few sovereigns are represented in their plays as a sovereign would desire to be represented, and that so many are set up as objects of contempt and hatred.

"Valentinian is a lustful and bloodstained tyrant, Rollo is a treacherous murderer, Ferrand is a monster of cruelty and a torturer of women, the King in "The Maid's Tragedy" is a heartless profligate: and all these perish miserably by the hands of those whom they have injured. Arbaces is a slave to his worst passions and is only saved from crime by a discovery which deprives him of his crown; the King in Philaster is a feeble coward, and Prince Pharamond is drawn in the most unflattering colors; the duke in "Cupid's Revenge" is a contemptible fool and coxcomb; Antigonus, in "The Humorous Lieutenant" is an old man with young desires and neither Theirry nor Theodoret can be envied in their lot."\*

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\*"Francis Beaumont", G.C.Macaulay. London 1883, p.135.

### Purpose in Treating Royalty.

That royalty is a favorite theme in Beaumont and Fletcher need not be questioned. Of the fifty two plays commonly attributed to the joint authorship of these dramatists, thirty one present royal characters. In these thirty one, practically all of the principal characters are members of the royalty. Many different types are represented as we have already noticed, ranging from the extremely good to the extremely bad. Sharply contrasted types appear side by side and thus serve the purpose of setting off and intensifying the qualities attributed to each. Royalty covers a very wide field in these plays. It is represented in the good and in the evil; it is seen in the principal characters as well as in the subordinate types, and it is exalted and also put down.

The reason for the prominence given royalty by our dramatists is, to some extent, obvious. Beaumont and Fletcher were very well acquainted with the court and court life. They were both gentlemen by position and had gotten an insight into the fashionable society of their day. Thus, they were better able to depict the inner vices and the outward splendor of courtly manners than any of their contemporaries. It is but natural that they should choose to treat such subjects with which they were most familiar.

Fletcher's father, Richard Fletcher, was at different times the Queen's chaplain, dean of Peterborough, and bishop successively of Bristol, Worcester and London. He was well

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acquainted with royalty and the shallow and frivolous manner of the Court. Naturally, the young poet would obtain from his father a clear knowledge of this life. His father became spiritual tormentor of Mary Stuzrt during her last moments on earth. He lost favor with Queen Elizabeth on account of his second marriage. These unpleasant experiences with royalty greatly impressed Richard Fletcher, and it is easy to imagine the son being likewise impressed upon hearing his father relate these unhappy circumstances connected with his life.

Beaumont was of royal blood himself. One of his distant ancestors was Edward IV. In childhood at Grace-Diew, he was thrown into familiar acquaintances with the children of the most influential noble families of England and Scotland. His father was member of Parliament from Aldborough in 1572. Later he was made sergeant-at-arms and still later appointed one of the Queen's justices of the Court of Common Pleas. It is evident that he understood the life of the court and one can easily infer that Francis gained much of his excellent knowledge of royalty thru' the influence of his father.

Knowing these circumstances, it is not difficult to understand why Beaumont and Fletcher should favor the treatment of royalty and should be able to paint the life of the court better than their fellow dramatists.

Besides, at the time that Beaumont and Fletcher wrote, the theatre had come under the patronage of the royalty. As a result the taste of the court was the prevailing influence in the drama. It is not surprising therefore, to find our

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dramatists faithfully providing for these tastes and choosing as their themes the court and court life.

In many instances Beaumont and Fletcher's purpose in treating royalty seems to have been for social and political criticism. Probably their aim in presenting the braggart was an attack on James I. In comparing the braggart in Beaumont and Fletcher and James I of England, I find that the two closely resemble one another. James I, like the braggart, was a haughty boastful monarch. He had great faith in his own shrewdness and believed that he could accomplish anything. This is a prominent trait of the braggart. Like the braggart Duke in "The Loyal Subject", "The False One", and "Cupid's Revenge", James I had royal favorites and allowed them much influence in the government, to the disgust and indignation of the nobles. He showered offices and honors upon George Villiers who apparently controlled his policies. James I was cowardly, lacking courage in taking the necessary steps to establish an absolute monarchy in which it is evident that he believed. He shrank from conflicts of every sort. In this he resembles the King in Philaster and the Duke in "Women Pleas'd". The King of England was a weak and inefficient ruler and was held in contempt on account of his insistence on divine right and his interference with the cherished right of Parliament to levy taxes. He is typical of the braggart type treated by Beaumont and Fletcher in their plays.

In the braggart Beaumont and Fletcher show the detrimental effects caused by a haughty, bragging monarch upon so-

ciety and the inevitable doom brought upon himself. He is introduced a number of times by our dramatists and in each case they direct the reader's interest against him.

Arrogance, pride and superficiality were prominent vices in the court life of James I. In the arrogant women represented by Bonduca, Erota in "The Laws of Candy" and the Duchess in "Woman Pleas'd", Beaumont and Fletcher emphasize the subduing of these qualities by sincerity and simplicity.

The moral standards of society, especially in regard to the sex relations, had fallen to a decidedly low level during the first part of the 17th century. Toward this condition Beaumont and Fletcher seem to have been altogether intolerant. In defiance to this state of affairs, they present the lustful tyrant and the evil woman in a great number of plays and in every case picture them as objects of the worst contempt and hatred. The inevitable doom that they must meet in the end, on account of their cruel and evil practices, is emphasized.

In the characters representing the good type, Beaumont and Fletcher present in a positive way, their idea of what a King, Queen, Prince and Princess should be. They preferred to treat this type as the majority of their royal characters are to be found here.

The benevolent ruler could hardly be presented more favorably than our dramatists present him. He is a father to his people. He rules wisely and successfully. Beaumont and Fletcher favor this type. They present him four times as a

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King and nine times as a Queen.\*

In the just judge, Beaumont and Fletcher show the necessity of a King possessing superior ability and judgment to that of his subjects.

In the other virtuous characters in these plays is shown how honor, love, sincerity, purity and faithfulness triumph over all manner of evil. Our dramatists purpose in such a treatment of virtue can be interpreted as an example for the society of their time.

From a study of the treatment of royalty in Beaumont and Fletcher and judging from the way they direct the reader's interest with reference to royalty, and their reintroduction of certain favored types, we can conceive their idea of what a King or Queen should be. They favor the benevolent ruler, the just judge and the virtuous hero and show a total lack of sympathy and tolerance for the braggart, the lustful tyrant and the usurper. It seems quite evident that our dramatists were not in sympathy with a type like James I but would substitute a benevolent, wise and just ruler instead.

Beaumont and Fletcher may have chosen to treat royal characters in preference to others for the purpose of securing tragic effects. According to the classical dogma, tragedy consists in the falling from a high position and so must deal with people of rank. A King or Queen, therefore, is the best subject poss-

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\* The King in "A Wife for a Month"; "The Island Princess"; "The Mad Lover" and "Four Plays in One." The Queen in "The Queen of Corinth"; Henry VIII "The Bloody Brother", "Four Plays in One", Valentinian, "The Loyal Subject"; "A Wife for a Month"; "The Passionate Mad man," and The Honest Man's Fortune."

ible for a tragic situation. This theory is faithfully followed by the Elizabethian dramatists. Royal characters are presented as the chief figures in nearly all the great tragedies of the period.

If the introduction of Kings and Queens for tragic purposes were not the main aim in Beaumont and Fletcher it is, nevertheless, an important feature in their treatment of royalty. The tragic situation involving the fall of Princes is worked out in nearly all their plays in which royalty appears. It is seen in the tragicomedy as well as in the pure tragedies.

Beaumont and Fletcher's purposes in treating royalty, therefore, seems to have been : their desire to treat subjects with which they were familiar; their aim at social and political criticism and their attempt to secure tragic situation.

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### Conclusion.

In the preceding discussion I have tried to give an account of royalty as it seems to me that it is treated in the plays that are commonly attributed to the joint authorship of Beaumont and Fletcher.

In my study and investigation of this subject I have found that royalty is treated very extensively by our dramatists. All their principal characters whether good or bad are royal. They represent every type of Kingship in a great variety of situations.

Their purpose in such a wide treatment, I believe, was principally; to refute the generally accepted theory of divine right of Kings, to give social and political criticism of their time, and to secure affective dramatic situations.

Whether or not Beaumont and Fletcher are jure divino royalists is a question that has never been fully determined. From an intensive study of this theme, I have concluded that our dramatists did not believe in the doctrine of Divine Right of Kings. In my discussion I have attempted to prove this conclusion.

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| The Woman Hater   | Beaumont                                 | 1607 |
| Philaster   | Beaumont and Fletcher                    | 1610 |
| The Maid's Tragedy  | " " "                                    | 1611 |
| A King and No King  | " " "                                    | 1611 |
| Cupid's Revenge   | " " "                                    | 1612 |
| Four Plays in One   | " " "                                    | ?    |
| King Henry VIII   | Shakespeare and Fletcher                 | 1613 |
| The Honest Man's Fortune-Tournier, Messenger,<br>Fletcher and Field |  | 1613 |
| Valentinian   | Fletcher                                 | 1614 |
| Bonduca   | Fletcher                                 | 1614 |
| The Bloody Brother  | Massinger, Fletcher, Jonson<br>and Field | ?    |
| Queen of Corinth  | Fletcher and Massinger                   | 1617 |
| Theirry and Theodoret   | Fletcher and Massinger                   | 1617 |
| The Loyal Subject   | Fletcher                                 | 1618 |
| The Mad Lover   | Fletcher                                 | 1619 |
| The Humorous Lieutenant   | Fletcher                                 | 1619 |
| Woman Pleas'd   | Fletcher                                 | 1619 |
| The Laws of Candy   | Massinger and ?                          | 1620 |
| The False One   | Fletcher and Massinger                   | 1620 |
| The Double Marriage   | Fletcher and Massinger                   | 1620 |
| The Island Princess   | Fletcher                                 | 1621 |
| The Prophetess  | Fletcher and Massinger                   | 1622 |
| The Lover's Progress  | Fletcher and Massinger                   | 1623 |
| The Maid in the Mill  | Fletcher and Rowley                      | 1623 |
| A Wife for a Month  | Fletcher                                 | 1624 |
| Rule a Wife and Have a<br>Wife                                      | Fletcher                                 | 1624 |
| The Passionate Mad Man  | Fletcher and Rowley                      | 1624 |
| The Chances   | Fletcher                                 | 1625 |
| The Two Noble Kinsmen   | Fletcher and Shakespeare                 | ?    |
| The Fair Maid of the Inn  | Massinger and ?                          | 1626 |
| Coronation  | Shirley and Fletcher                     | ?    |



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